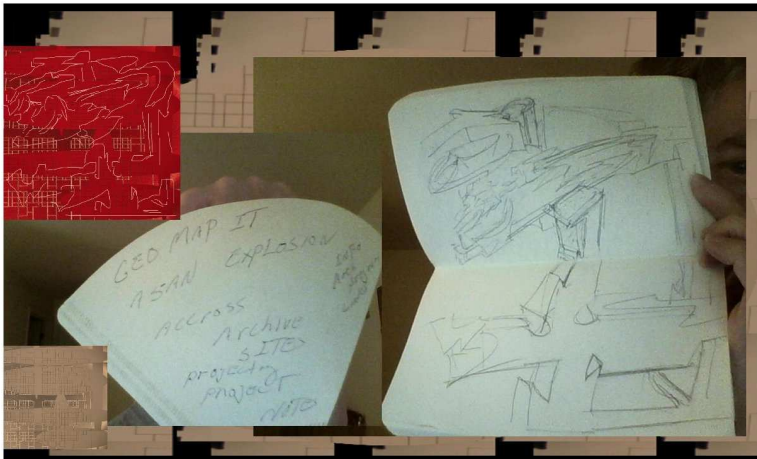


Geo-Mapping the Labyrinth

Of Motion Sensor Drawing : Start Up File

by Edwin VanGorder



Geo-Mapping the Labyrinth

Of Motion Sensor Drawing : Start Up File

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Thematic:

Geo-mapping the Labrinth of Motion Sensor Drawing

Within My Archive:

The implicate order of an expanding universe topological to an expansion of No-Center then gives the dimension of a kind of no-space: that is, Kants “ the conditions of experience simultaneously the conditions of the objects of experience in relation to” “If the Big Bang *were* an ordinary explosion in an already existing space, we would be able to look out and see the expanding edge of the explosion with empty space beyond. Instead, we see back towards the Big Bang itself and detect a faint background glow from the hot primordial gases of the early universe. This "cosmic microwave background radiation" is uniform in all directions. This tells us that it is not matter that is expanding outwards from a point, but rather it is space itself that expands evenly.” (

<http://math.ucr.edu/home/baez/physics/Relativity/GR/centre.html> () "

)

Brings us to cyber space as a geomapping of content which similarly has between the centers of objects and the centers of spaces this interference pattern by which the common denominator is that the motion sensor drawing senses movement in the archive, the over all labyrinth, as well as its own creation... for example the following are links in the internet to a single word I often take as a thematic namely “apakoinu construction”

Enthymeme Horismus of Apakoinu Construction ... (<http://vanvngorder.blogspot.com/2014/12/enthymeme-horismus-of-apakoinu.html>)

[vanvngorder.blogspot.com/2014/12/enthymeme-horismus-of-apakoinu.h...](http://vanvngorder.blogspot.com/2014/12/enthymeme-horismus-of-apakoinu.html)

Dec 28, 2014 - Enthymeme Horismus of *Apakoinu Construction*: Constructionist-Phenomenological- Semiotic Niche Contingencies. Posted 28th December ...

Max Headromm revisited of Apokoinu Construction ... (<http://vanvngorder.blogspot.com/2014/09/max-headromm-revisited-of-apokoinu.html>)

[vanvngorder.blogspot.com/.../max-headromm-revisited-of-apokoinu.ht...](http://vanvngorder.blogspot.com/2014/09/max-headromm-revisited-of-apokoinu.html)

Sep 29, 2014 - The many ways of touching upon a subject (syllepsis) and the branching of possibilities into a morphic whole (*apakoinu construction*) are a ...

Cutting the Sublation Knots of Virtuality - Rhizome ([https://www.google.com/url?](https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=3&cad=rja&uact=8&sqi=2&ved=0CCwQFjACahUKEwi5m6iflInJAhXJdx4KH7LANI&url=http%3A%2F%2Frhizome.org%2Fcommunity%2F45245%2F&usg=AFQjCNHZ-AKIAcJyW1XyInPP1Iq1sGEpRg&sig2=4P4GUaG764U71e2rtQmHKQ&bvm=bv.107406026,d.dmo)

[sa=t&rct=j&q=&esrc=s&source=web&cd=3&cad=rja&uact=8&sqi=2&ved=0CCwQFjACahUKEwi5m6iflInJAhXJdx4KH7LANI&url=http%3A%2F%2Frhizome.org%2Fcommunity%2F45245%2F&usg=AFQjCNHZ-](https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=3&cad=rja&uact=8&sqi=2&ved=0CCwQFjACahUKEwi5m6iflInJAhXJdx4KH7LANI&url=http%3A%2F%2Frhizome.org%2Fcommunity%2F45245%2F&usg=AFQjCNHZ-AKIAcJyW1XyInPP1Iq1sGEpRg&sig2=4P4GUaG764U71e2rtQmHKQ&bvm=bv.107406026,d.dmo)

[AKIAcJyW1XyInPP1Iq1sGEpRg&sig2=4P4GUaG764U71e2rtQmHKQ&bvm=bv.107406026,d.dmo\)](https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=3&cad=rja&uact=8&sqi=2&ved=0CCwQFjACahUKEwi5m6iflInJAhXJdx4KH7LANI&url=http%3A%2F%2Frhizome.org%2Fcommunity%2F45245%2F&usg=AFQjCNHZ-AKIAcJyW1XyInPP1Iq1sGEpRg&sig2=4P4GUaG764U71e2rtQmHKQ&bvm=bv.107406026,d.dmo)

[rhizome.org/community/45245/](https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=3&cad=rja&uact=8&sqi=2&ved=0CCwQFjACahUKEwi5m6iflInJAhXJdx4KH7LANI&url=http%3A%2F%2Frhizome.org%2Fcommunity%2F45245%2F&usg=AFQjCNHZ-AKIAcJyW1XyInPP1Iq1sGEpRg&sig2=4P4GUaG764U71e2rtQmHKQ&bvm=bv.107406026,d.dmo)

Rhizome

Horismus, definition, anti thetical by negation, litotes the negation of the negation. *Apakoinu construction* lexical diversion within term divides over members of a ...

Full text of "Cuttingthe Sublation Knotsof Virtuality[1]" ([https://archive.](https://archive.org/stream/CuttingtheSublationKnotsofVirtuality1/CuttingtheSublationKnotsofVirtuality%5b1%5d_djvu.txt)

[org/stream/CuttingtheSublationKnotsofVirtuality1/CuttingtheSublationKnotsofVirtuality%5b1%5d_djvu.txt](https://archive.org/stream/CuttingtheSublationKnotsofVirtuality1/CuttingtheSublationKnotsofVirtuality%5b1%5d_djvu.txt))

[https://archive.org/.../CuttingtheSublationKnotsofVirtuali...](https://archive.org/stream/CuttingtheSublationKnotsofVirtuality1/CuttingtheSublationKnotsofVirtuality%5b1%5d_djvu.txt)

Internet Archive

Apakoinu construction lexical diversion within term divides over members of a clause or pair of clauses. Means to pick up, as in to keep, or then again to use, ...

Internet Archive Search: subject:"art and philosophy" ([https://www.google.com/url?](https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=5&cad=rja&uact=8&sqi=2&ved=0CDgQFjAEahUKEwi5m6iflInJAhXJdx4KH7LANI&url=https%3A%2F%2Farchive.org%2Fsearch.php%3Fquery%3Dsubject%253A%2522art%2Band%2Bphilosophy%2522&usg=AFQjCNHZi1NIHN9mXk_zq5CtIzjX1AelXQ&sig2=BCw4lYtyrvE3UxfRvSitlw&bvm=bv.107406026,d.dmo)

[sa=t&rct=j&q=&esrc=s&source=web&cd=5&cad=rja&uact=8&sqi=2&ved=0CDgQFjAEahUKEwi5m6iflInJAhXJdx4KH7LANI&url=https%3A%2F%2Farchive.org%2Fsearch.php%3Fquery%3Dsubject%253A%2522art%2Band%2Bphilosophy%](https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=5&cad=rja&uact=8&sqi=2&ved=0CDgQFjAEahUKEwi5m6iflInJAhXJdx4KH7LANI&url=https%3A%2F%2Farchive.org%2Fsearch.php%3Fquery%3Dsubject%253A%2522art%2Band%2Bphilosophy%2522&usg=AFQjCNHZi1NIHN9mXk_zq5CtIzjX1AelXQ&sig2=BCw4lYtyrvE3UxfRvSitlw&bvm=bv.107406026,d.dmo)

[2522&usg=AFQjCNHZi1NIHN9mXk_zq5CtIzjX1AelXQ&sig2=BCw4lYtyrvE3UxfRvSitlw&bvm=bv.107406026,d.dmo\)](https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=5&cad=rja&uact=8&sqi=2&ved=0CDgQFjAEahUKEwi5m6iflInJAhXJdx4KH7LANI&url=https%3A%2F%2Farchive.org%2Fsearch.php%3Fquery%3Dsubject%253A%2522art%2Band%2Bphilosophy%2522&usg=AFQjCNHZi1NIHN9mXk_zq5CtIzjX1AelXQ&sig2=BCw4lYtyrvE3UxfRvSitlw&bvm=bv.107406026,d.dmo)

[https://archive.org/search.php?query...and...](https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=5&cad=rja&uact=8&sqi=2&ved=0CDgQFjAEahUKEwi5m6iflInJAhXJdx4KH7LANI&url=https%3A%2F%2Farchive.org%2Fsearch.php%3Fquery%3Dsubject%253A%2522art%2Band%2Bphilosophy%2522&usg=AFQjCNHZi1NIHN9mXk_zq5CtIzjX1AelXQ&sig2=BCw4lYtyrvE3UxfRvSitlw&bvm=bv.107406026,d.dmo)

Internet Archive

So how does this wrap text then?? (http://www.lboro.ac.uk/microsites/sota/tracey/journal/somag/PDF/Edwin_Vangorder-TRACEY-Journal-SOMAG-2015.pdf)

[www.lboro.ac.uk/.../Edwin_Vangorder-TRAC...](http://www.lboro.ac.uk/microsites/sota/tracey/journal/somag/PDF/Edwin_Vangorder-TRACEY-Journal-SOMAG-2015.pdf)

Loughborough University

paranomasia, allois, amplification, *apakoinu construction*, aposopesis, ... Apokoinu Construction pertains to sentence structure in an antique mold which drops.

Information Architecture of Paradigm Shifts The ... (<http://blog.drawingontrope.com/wp-content/uploads/2014/06/Information-Architecture-of-Paradigm-Shifts.pdf>)

[blog.drawingontrope.com/.../Information-Architecture-of-Paradigm-Shif..](http://blog.drawingontrope.com/wp-content/uploads/2014/06/Information-Architecture-of-Paradigm-Shifts.pdf)

Apakoinu construction in Greek means in common : one word in two clauses ie 7 doctors in 3 classrooms. Art: dyptich. Kant antinomy rational but contradictory ie ...

Edwin VanGorder - Google+ (<https://plus.google.com/110462519230809315781/posts/Gjfx44ax2nJ>)

<https://plus.google.com/110462519230809315781/posts/Gjfx44ax2nJ>

Dec 28, 2014 - Enthymeme Horismus of *Apakoinu Construction*: Constructionist-Phenomenological- Semiotic Niche Contingencies · vanvngorder.

Information Architecture of Paradigm Shifts The ... (<http://blog.drawingontrope.com/wp-content/uploads/2014/06/Information-Architecture-of-Paradigm-Shifts.pdf>)

blog.drawingontrope.com/.../Information-Architecture-of-Paradigm-Shif...

Apakoinu construction in Greek means in common : one word in two clauses ie 7 doctors in 3 classrooms. Art: dyptich.

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Edwin VanGorder - Google+ (<https://plus.google.com/110462519230809315781/posts/Gjfx44ax2nJ>)

https://plus.google.com/110462519230809315781/posts/Gjfx44ax2nJ

Dec 28, 2014 - Enthymeme Horismus of *Apakoinu Construction*: Constructionist-Phenomenological- Semiotic Niche Contingencies · vanvngorder.blogspot.

Internet Archive Search: collection:"opensource" AND ... (<https://www.universallibrary.org/search.php?query=collection%3A%22opensource%22%20AND%20%28subject%3A%22PERCEPTION%22%29>)

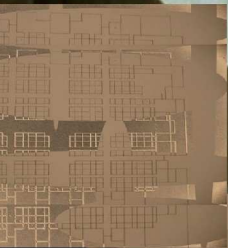
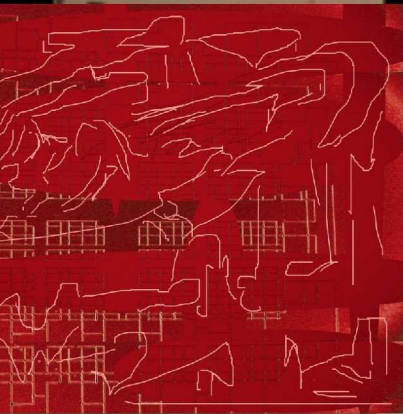
https://www.universallibrary.org/search.php?query...

Verbal visual space constructed through a drawing relation to topologies of *Apakoinu construction* lexical diversion within term divides over members of a ...

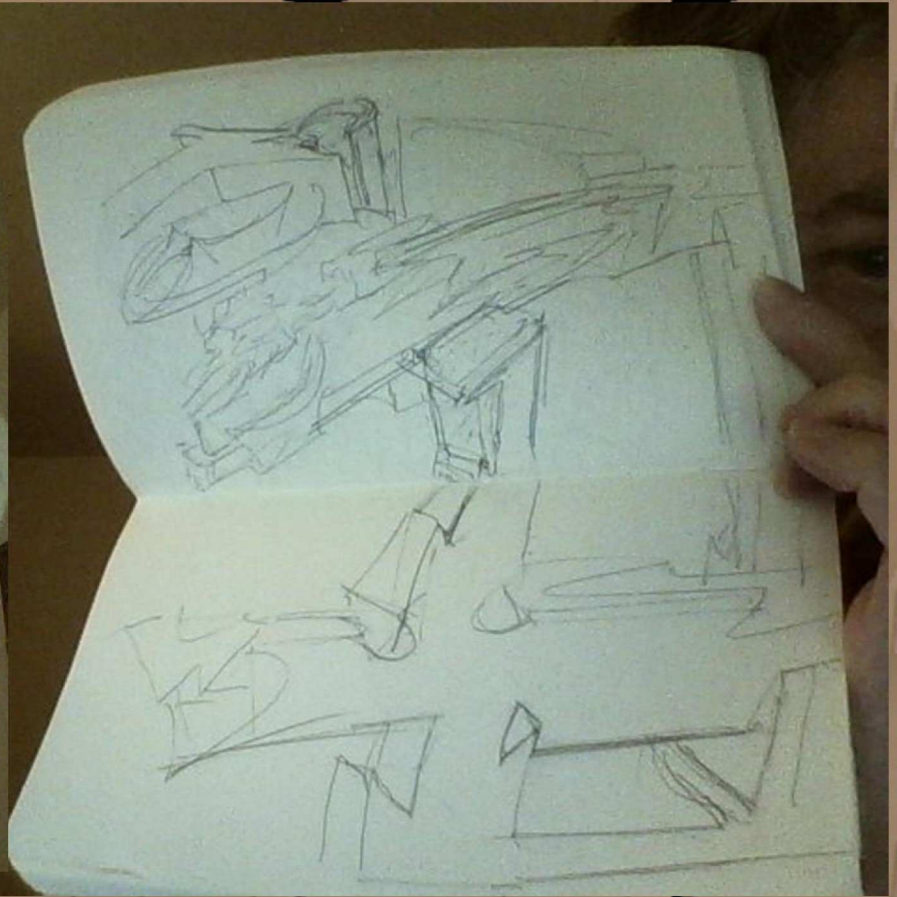
Internet Archive Search: (collection:opensource OR ... (<https://bvrnstream.blackvaultradio.com/search.php?query=%28collection%3Aopensource%20OR%20mediatype%3Aopensource%29%20AND%20-mediatype%3Acollection%20AND%20subject%3A%22Philosophy%22&page=11>)

https://bvrnstream.blackvaultradio.com/search.php?query...page=11

Apakoinu construction lexical diversion within term divides over members of a clause or pair of clauses. Means to pick up, as in to keep, or then again to use, ...



GEO MAP IT
A SAN EXPLOSION
ACROSS
ARCHIVE
SITE
PROJECTING
PROJECT
NOTE



Create a geo-map video

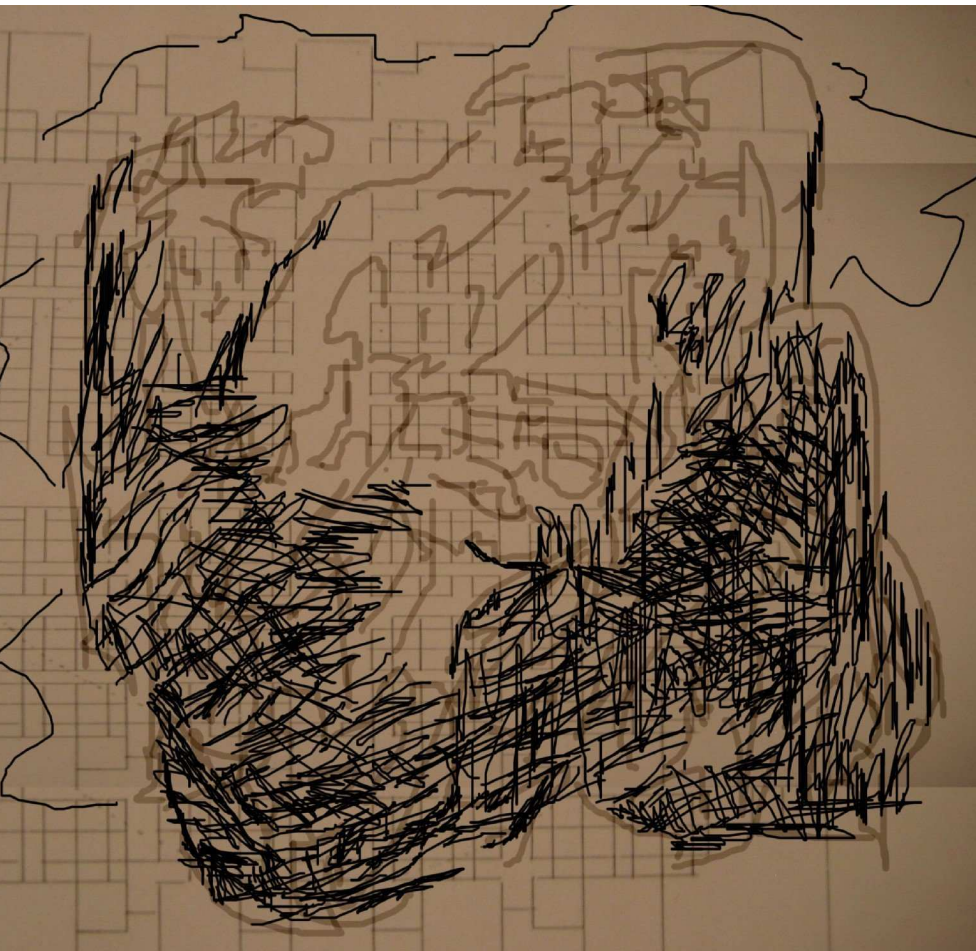
- ➔ Which may have morphological arrows
- ➔ To place on other videos
- ➔ Geo Map Video: On Centers and Off Motion Sensor Drawing...

Thematic:

Geo-mapping the Labrinth of Motion Sensor
Drawing

Within My Archive:





Brings us to cyber space as a geomapping of content which similarly has between the centers of objects and the centers of spaces this interference pattern by which the common denominator is that the motion sensor drawing senses movement in the archive, the over all labyrinth, as well as its own creation... for example the following are links in the internet to a single word I often take as a thematic namely "apakoinu construction" Links... ar

e...

What interests me in this project then is to take various centers in my own work and relate them to other centers such as varous sites on the exact center of such and such a country, Also various interest Centers such as Center for Recent Drawing, or the Museum of Computer Art, or Rhizome... etc

Centers in my own work include my blog in www.drawingontrope.com (<http://www.drawingontrope.com>) , archive .org compendium of texts, videos on utube, articles published in the Drawing Research Network, my Rhizome blogs, the labyrinth series placed on Pinterest, On line Sketchbook, Creation of a Tumblr site for this project, specific archives in my website drawingontrope, MOCA address and C4rd,

Take the Utube addresses and add links to this project

Create FB links

MORphic Journal links on internet

<https://www.pinterest.com/edwvangorder/scroll-space-cyber-drawing/> () "

https://www.google.com/?gws_rd=ssl#q=Morphic+Journal+Vangorder () "

general address on google for my journals

plus facebook...



<http://math.ucr.edu/home/baez/physics/Relativity/GR/centre.html> () "

“If the Big Bang *were* an ordinary explosion in an already existing space, we would be able to look out and see the expanding edge of the explosion with empty space beyond. Instead, we see back towards the Big Bang itself and detect a faint background glow from the hot primordial gases of the early universe. This "cosmic microwave background radiation" is uniform in all directions. This tells us that it is not matter that is expanding outwards from a point, but rather it is space itself that expands evenly.”

The article also discusses mathematical curvature as not needing to reference an “inside”.. these two observations belong to the general comport of my interest in morphology as true motion, ie non indexical, although I tend to borrow the very generalized indices of time and space perceptually topographic to labyrinthine qualities of a lacunae.

<http://www.leicesterm Mercury.co.uk/Leicestershire-village-exact-centre-England/story-19292893-detail/story.html> () "

https://en.wikipedia.org/wiki/Geographic_center_of_the_United_States () "

<http://www.c4rd.org.uk/C4RD/DrawInternational.html> () "

(friend the directors)

http://www.c4rd.org.uk/C4RD/C4RD_Community.html () "

update my page and use the link towards centers

(note idea from architecture of off centers or on centers, ie mass or void)

blog: place addendum in centers ie blog

also the archive section of my website there
locate my utube video and add links
use Facebook pages as centers ie DAM and
MOCA (add links to my MOCA page)
DRN articles, SaRcha, Pinterest labyrinths,
Rhizome, Archive.org, Archilovers
Add notes to all VanGorder links on Internet
such as books and quotations as definitions
<https://www.facebook.com/hawaiiwildlifecenter/>) "
leave like notes with links on these
facebook pages
ie:Apakoinu construction:
Academia.edu
Create tumblr page for Centers on and off
(motion sensor drawing_)
Archive .or texts
Facebook centers
“life language is a labyrinth of centers”
and give a link
To an archive.org module
Motion Sensor Drawing &Life Centers
Qwik Kik Startup
(the motion sensor is through the web)
Apakoinu construction center





<https://youtu.be/-hRAWZhUdY> (<https://youtu.be/-hRAWZhUdY>)

= Labyrinth rubbings

https://youtu.be/Q_SLKZ47b84 (https://youtu.be/Q_SLKZ47b84)

<https://youtu.be/6avY8eKILrE> (<https://youtu.be/6avY8eKILrE>)

= Ghosts Aghast Deus Ex Machina

[https://www.youtube.com/edit?](https://www.youtube.com/edit?video_id=CuJfXk3rZyY)

[video_id=CuJfXk3rZyY](https://www.youtube.com/edit?video_id=CuJfXk3rZyY) (https://www.youtube.com/edit?video_id=CuJfXk3rZyY)

https://youtu.be/Q_SLKZ47b84 (https://youtu.be/Q_SLKZ47b84)

<https://youtu.be/C1ecvowj8zE> (<https://youtu.be/C1ecvowj8zE>)

<https://youtu.be/0sw0cL6nN5c> (<https://youtu.be/0sw0cL6nN5c>)

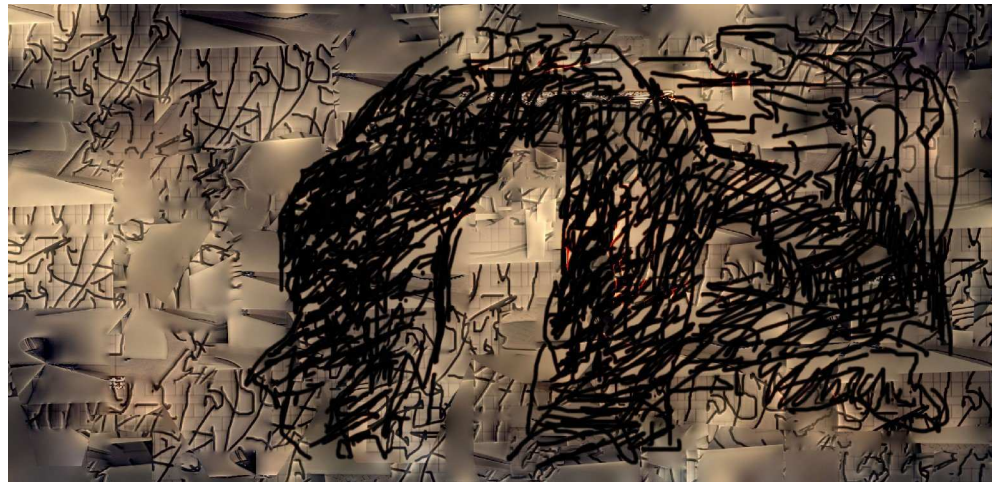
<http://youtu.be/C04xOiCYjGs> (<http://youtu.be/C04xOiCYjGs>)

[https://www.youtube.com/edit?](https://www.youtube.com/edit?video_id=CuJfXk3rZyY)

[video_id=CuJfXk3rZyY](https://www.youtube.com/edit?video_id=CuJfXk3rZyY) (https://www.youtube.com/edit?video_id=CuJfXk3rZyY)

<https://youtu.be/-hRAWZhUdY> (<https://youtu.be/-hRAWZhUdY>)

= Labyrinth rubbings





https://youtu.be/Q_SLKZ47b84 (https://youtu.be/Q_SLKZ47b84)

=Artist's sta

<https://youtu.be/6avY8eKILrE>

(<https://youtu.be/6avY8eKILrE>)

https://youtu.be/VCR_HoSCptM (https://youtu.be/VCR_HoSCptM)

https://youtu.be/VCR_HoSCptM (https://youtu.be/VCR_HoSCptM)

[https://www.youtube.](https://www.youtube.com/watch?v=ONhQO6gep20)

[com/watch?v=ONhQO6gep20](https://www.youtube.com/watch?v=ONhQO6gep20)

([https://www.youtube.](https://www.youtube.com/watch?v=ONhQO6gep20)

[com/watch?v=ONhQO6gep20](https://www.youtube.com/watch?v=ONhQO6gep20))

=pattern block

Books

<https://archive.org/details/CyberDrawingAntiTableau> (<https://archive.org/details/CyberDrawingAntiTableau>)

https://www.youtube.com/edit?video_id=CuJfXk3rZyY (https://www.youtube.com/edit?video_id=CuJfXk3rZyY)

<https://ia902607.us.archive.org/33/items/MorphologiesOfVerbalVisualSpaceCollective2/Morphologies%20of%20Verbal%20Visual%20Space%20Collective%202.pdf> (<https://ia902607.us.archive.org/33/items/MorphologiesOfVerbalVisualSpaceCollective2/Morphologies%20of%20Verbal%20Visual%20Space%20Collective%202.pdf>)

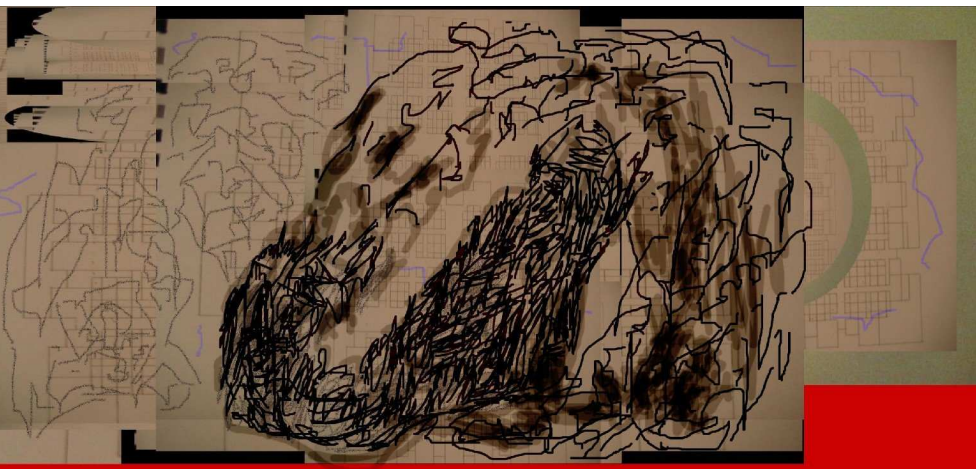
<https://ia902609.us.archive.org/26/items/AnArtistsConjecturesAndSimulcrae/An%20Artist%27s%20Conjectures%20and%20Simulcrae.pdf> (<https://ia902609.us.archive.org/26/items/AnArtistsConjecturesAndSimulcrae/An%20Artist%27s%20Conjectures%20and%20Simulcrae.pdf>)

<https://ia600307.us.archive.org/12/items/BrkMortarVirtualSketchbook1/BrkMortarVirtualSketchbook%5B1%5D.pdf> (<https://ia600307.us.archive.org/12/items/BrkMortarVirtualSketchbook1/BrkMortarVirtualSketchbook%5B1%5D.pdf>)

<https://ia600307.us.archive.org/29/items/RhetoricChordsThreadsStrings1/RhetoricChordsThreadsStrings%5B1%5D.pdf> (<https://ia600307.us.archive.org/29/items/RhetoricChordsThreadsStrings1/RhetoricChordsThreadsStrings%5B1%5D.pdf>)

=ethos pathos dielaectic-

<https://ia600308.us.archive.org/28/items/VideoArtforArchitecturalInteriors1/VideoArtforArchitecturalInteriors%5B1%5D.pdf> (<https://ia600308.us.archive.org/28/items/VideoArtforArchitecturalInteriors1/VideoArtforArchitecturalInteriors%5B1%5D.pdf>)



DRN

<http://www.drawing-research-network.org.uk/on-the-premises-of-an-interrupted-document/> (<http://www.drawing-research-network.org.uk/on-the-premises-of-an-interrupted-document/>)

<http://www.drawing-research-network.org.uk/cyber-drawing-and-photo-field/> (<http://www.drawing-research-network.org.uk/cyber-drawing-and-photo-field/>)
<http://www.drawing-research-network.org.uk/drawings-domain-does-abstract-drawing-propose-a-meta-material/> (<http://www.drawing-research-network.org.uk/drawings-domain-does-abstract-drawing-propose-a-meta-material/>) <http://www.drawing-research-network.org.uk/1127-digital-drawings-volume-2/> (<http://www.drawing-research-network.org.uk/1127-digital-drawings-volume-2/>) <http://www.drawing-research-network.org.uk/edwin-van-gorder-latest-projects/> (<http://www.drawing-research-network.org.uk/edwin-van-gorder-latest-projects/>)

<http://www.drawing-research-network.org.uk/asteroid-finished-sizes-drawing-on-the-life-of-the-virgin/> (<http://www.drawing-research-network.org.uk/asteroid-finished-sizes-drawing-on-the-life-of-the-virgin/>)

<http://www.drawing-research-network.org.uk/drawing-and-the-mirror-of-marco/> (<http://www.drawing-research-network.org.uk/drawing-and-the-mirror-of-marco/>)

<http://www.drawing-research-network.org.uk/nine-notes-on-drawing-by-vangorder/> (<http://www.drawing-research-network.org.uk/nine-notes-on-drawing-by-vangorder/>)

<http://www.drawing-research-network.org.uk/janus-jaguar-mask-of-drawing/> (<http://www.drawing-research-network.org.uk/janus-jaguar-mask-of-drawing/>)

<http://www.drawing-research-network.org.uk/nine-notes-on-drawing-by-vangorder/> (<http://www.drawing-research-network.org.uk/nine-notes-on-drawing-by-vangorder/>)

<http://www.drawing-research-network.org.uk/nine-notes-on-drawing-by-vangorder/> (<http://www.drawing-research-network.org.uk/nine-notes-on-drawing-by-vangorder/>)



Archilovers

<https://ia600308.us.archive.org/28/items/VideoArtforArchitecturalInteriors1/VideoArtforArchitecturalInteriors%5B1%5D.pdf> (<https://ia600308.us.archive.org/28/items/VideoArtforArchitecturalInteriors1/VideoArtforArchitecturalInteriors%5B1%5D.pdf>)

<http://www.archilovers.com/stories/8014/orphic-m-orphic-archipuncture.html> (<http://www.archilovers.com/stories/8014/orphic-m-orphic-archipuncture.html>)

<http://www.archilovers.com/stories/8014/orphic-m-orphic-archipuncture.html> (<http://www.archilovers.com/stories/8014/orphic-m-orphic-archipuncture.html>)

<http://www.archilovers.com/stories/8014/orphic-m-orphic-archipuncture.html> (<http://www.archilovers.com/stories/8014/orphic-m-orphic-archipuncture.html>)

<http://www.archilovers.com/stories/8014/orphic-m-orphic-archipuncture.html> (<http://www.archilovers.com/stories/8014/orphic-m-orphic-archipuncture.html>)

<http://www.archilovers.com/stories/5596/tectonic-plates-in-cyber-urban-environment.html> (<http://www.archilovers.com/stories/5596/tectonic-plates-in-cyber-urban-environment.html>)

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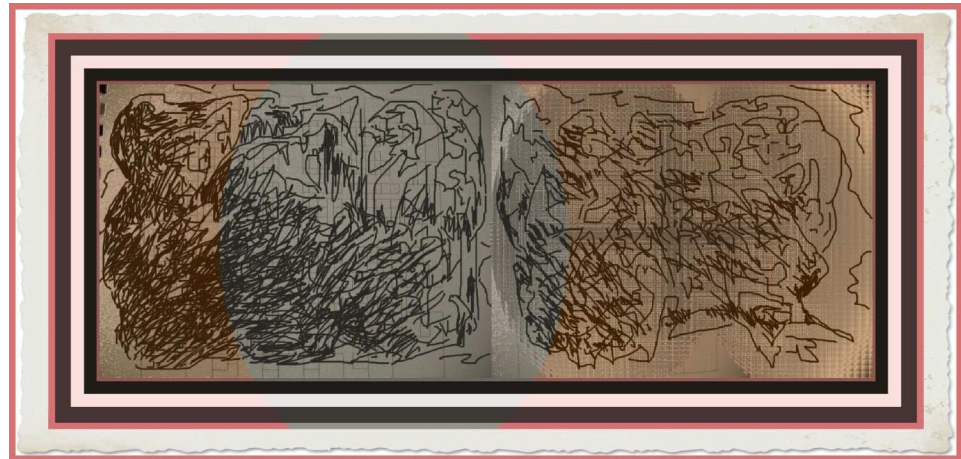
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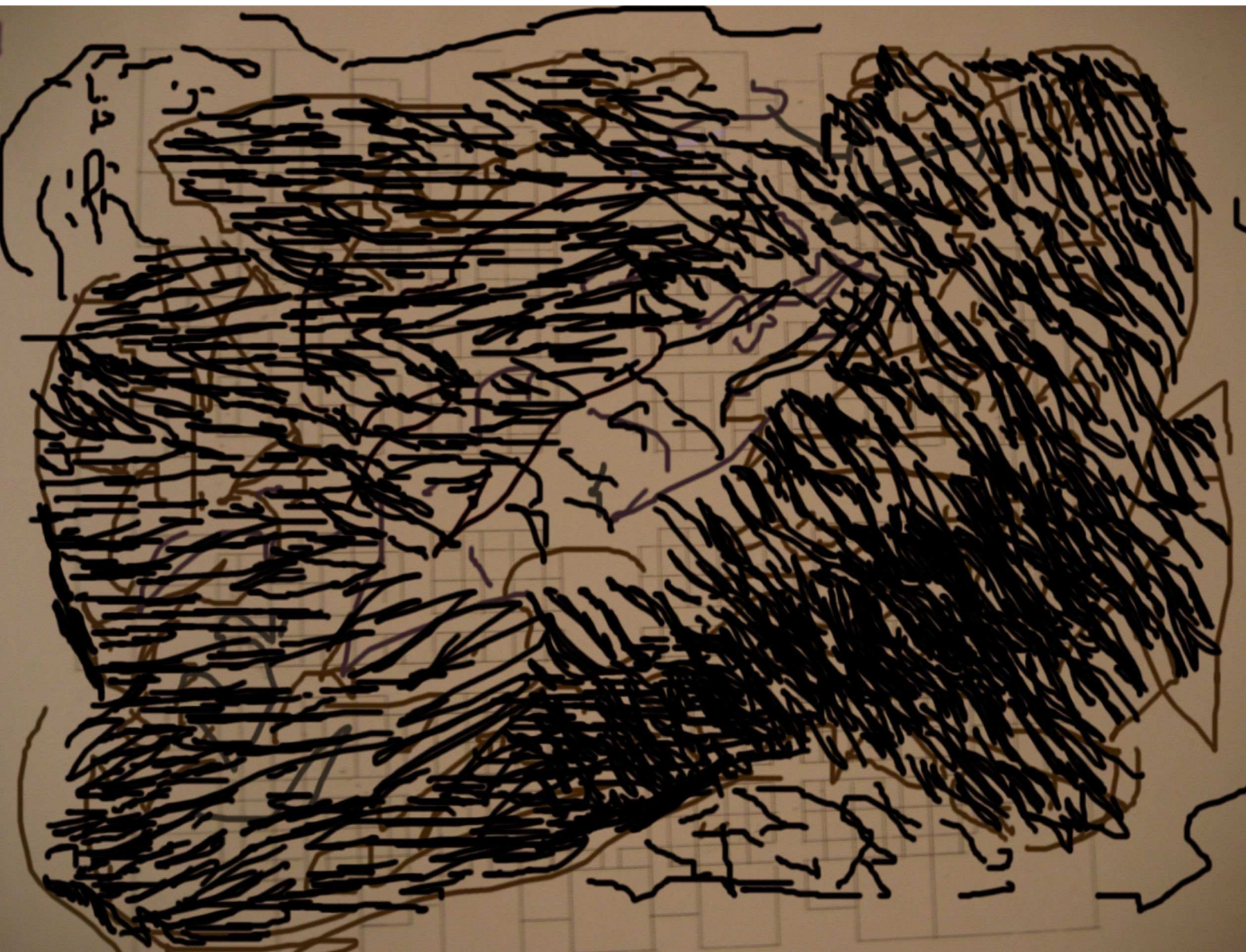
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<http://www.archilovers.com/stories/8062/labyrinth-rubbings.html> (<http://www.archilovers.com/stories/8062/labyrinth-rubbings.html>)

<http://www.archilovers.com/stories/8721/fragments-of-the-target.html> (<http://www.archilovers.com/stories/8721/fragments-of-the-target.html>)

<http://www.archilovers.com/stories/8722/neo-dada-dust-on-the-lab-and-light-on-the-ramp.html> (<http://www.archilovers.com/stories/8722/neo-dada-dust-on-the-lab-and-light-on-the-ramp.html>)





Rhizome M->Orphic Arrow

<https://archive.org/details/JuneMOrphicJournalvol31> (<https://archive.org/details/JuneMOrphicJournalvol31>)

<http://rhizome.org/discuss/view/209059/> (<http://rhizome.org/discuss/view/209059/>)

<https://ia601506.us.archive.org/10/items/AugustMOrphicJournal/AugustMOrphicJournal.pdf> (<https://ia601506.us.archive.org/10/items/AugustMOrphicJournal/AugustMOrphicJournal.pdf>)

https://archive.org/details/MOrphicArrowsCyberDrawingJournal1_201505 (https://archive.org/details/MOrphicArrowsCyberDrawingJournal1_201505)

<https://archive.org/details/JuneMOrphicJournalvol31> (<https://archive.org/details/JuneMOrphicJournalvol31>)

<http://rhizome.org/discuss/view/209059/> (<http://rhizome.org/discuss/view/209059/>)

https://archive.org/details/MOrphicArrowsCyberDrawingJournal1_201505 (https://archive.org/details/MOrphicArrowsCyberDrawingJournal1_201505)

<https://archive.org/details/JuneMOrphicJournalvol31> (<https://archive.org/details/JuneMOrphicJournalvol31>)

<http://rhizome.org/discuss/view/209059/> (<http://rhizome.org/discuss/view/209059/>)

<https://archive.org/details/MOrphicVideoDrawingJournalMayJune1> (<https://archive.org/details/MOrphicVideoDrawingJournalMayJune1>)

<https://ia600308.us.archive.org/27/items/MOrphicArrowsCyberDrawingJournal1/MOrphicArrowsCyberDrawingJournal%5B1%5D.pdf> (<https://ia600308.us.archive.org/27/items/MOrphicArrowsCyberDrawingJournal1/MOrphicArrowsCyberDrawingJournal%5B1%5D.pdf>)

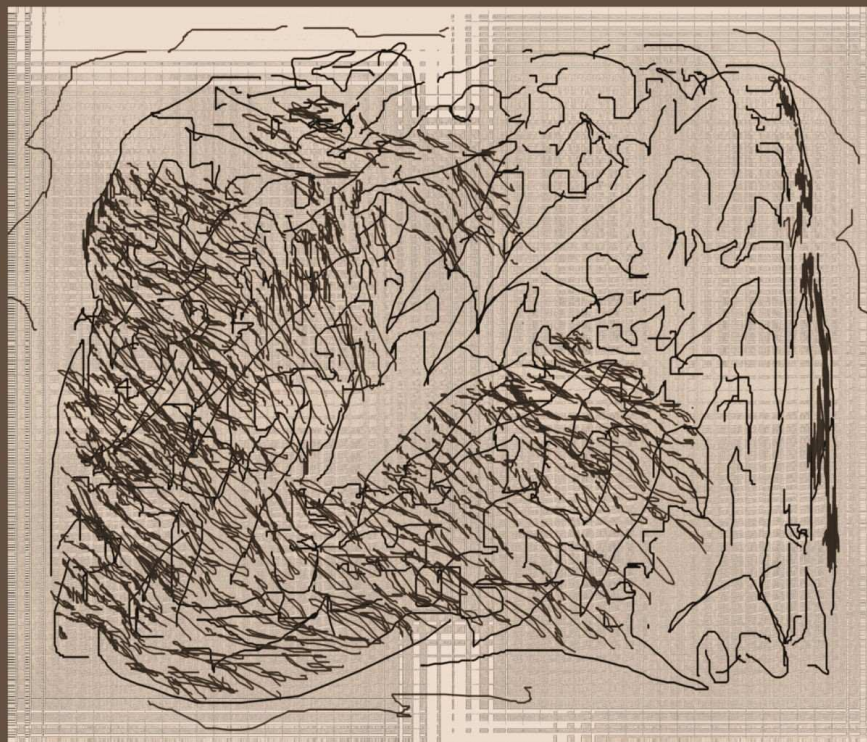
<https://ia601504.us.archive.org/21/items/MOrphicJournal3June20151/MOrphicJournal3June2015%5B1%5D.pdf> (<https://ia601504.us.archive.org/21/items/MOrphicJournal3June20151/MOrphicJournal3June2015%5B1%5D.pdf>)
<http://rhizome.org/discuss/view/209054/> (<http://rhizome.org/discuss/view/209054/>)
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<https://archive.org/details/JulyVol2MOrphicJournal1> (<https://archive.org/details/JulyVol2MOrphicJournal1>)

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Archive.org and misc/articles
my website is www.drawingontrope.com (<http://www.drawingontrope.com>)
and my facebook is vanvangorder@facebook.com (<mailto:vanvangorder@facebook.com>)
<http://vanvgorder.blogspot.com/> (<http://vanvgorder.blogspot.com/>)

<http://vanvngorder.blogspot.com/> (<http://vanvngorder.blogspot.com/>)

<http://vantext.blogspot.com/2015/06/111.htm>

<http://vanvngorder.blogspot.com/2014/05/morphologies.html> (<http://vanvngorder.blogspot.com/2014/05/morphologies.html>)

<http://vantext.blogspot.com/2014/05/tear-sheet-i.html> (<http://vantext.blogspot.com/2014/05/tear-sheet-i.html>)

<https://plus.google.com/photos/110462519230809315781/albums/6046499489944142417> (<https://plus.google.com/photos/110462519230809315781/albums/6046499489944142417>)

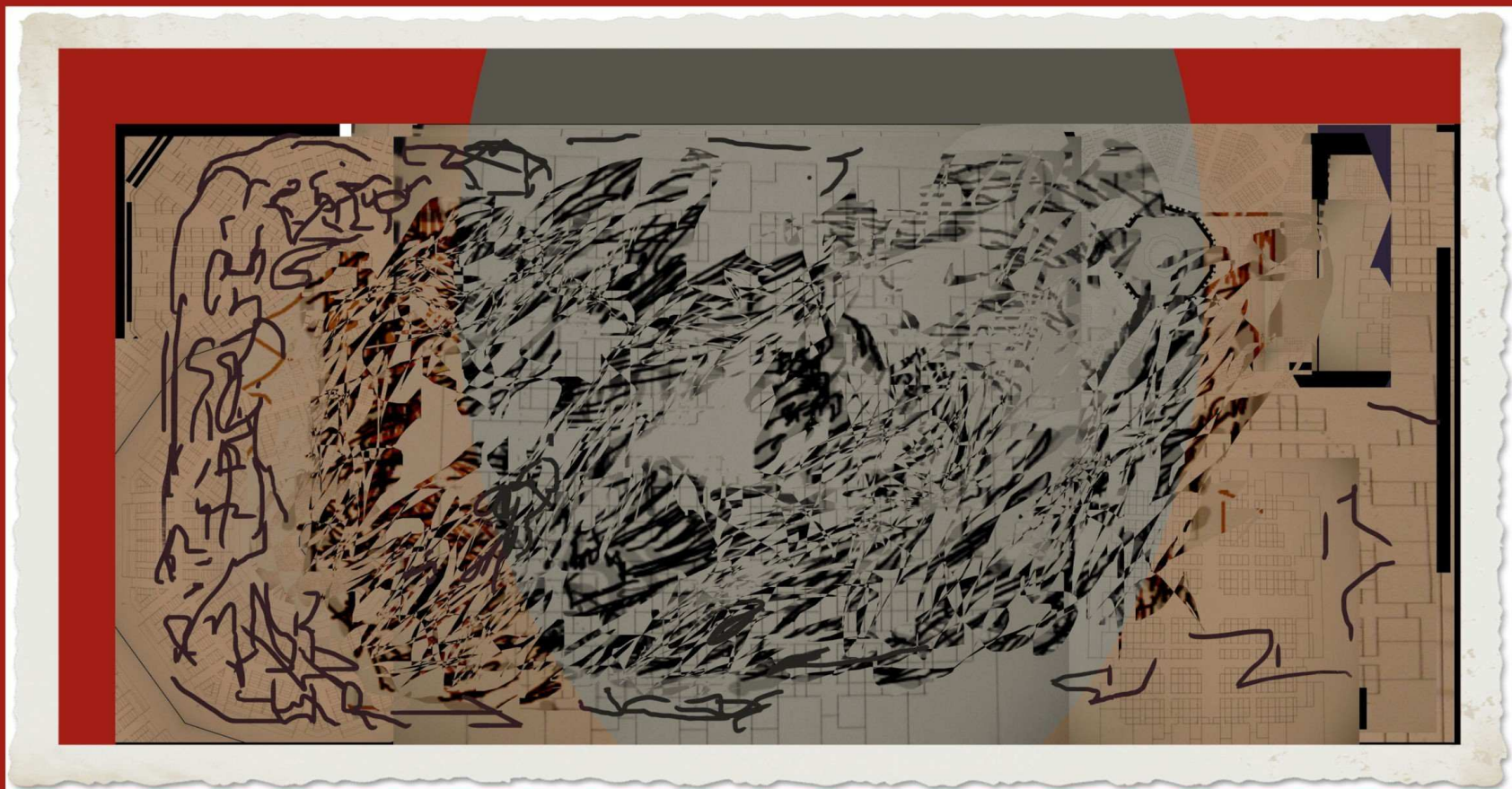
<http://www.pinterest.com/edwinvangorder/> (<http://www.pinterest.com/edwinvangorder/>)

<https://www.facebook.com/van.vangorder> (<https://www.facebook.com/van.vangorder>)

http://www.drawingontrope.com/image_6.htm (http://www.drawingontrope.com/image_6.htm)

[http://mo \(http://moca.virtual.museum/autogallery2015/autogallery_vangorder\)](http://mo.moca.virtual.museum/autogallery2015/autogallery_vangorder) ca.virtual.museum/autogallery2015/autogallery_vangorder

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<https://ia601507.us.archive.org/34/items/PhilosophicalSketchbook/PhilosophicalSketchbook.pdf> (<https://ia601507.us.archive.org/34/items/PhilosophicalSketchbook/PhilosophicalSketchbook.pdf>)

<https://ia601500.us.archive.org/0/items/PatternBlock1/PatternBlock%5B1%5D.pdf> (<https://ia601500.us.archive.org/0/items/PatternBlock1/PatternBlock%5B1%5D.pdf>)

<https://ia600307.us.archive.org/28/items/TheRhizomeChallenge1/TheRhizomeChallenge%5B1%5D.pdf> (<https://ia600307.us.archive.org/28/items/TheRhizomeChallenge1/TheRhizomeChallenge%5B1%5D.pdf>)

<https://ia601508.us.archive.org/27/items/VanGordersVanGorders191/VanGordersVanGorders19%5B1%5D.pdf> (<https://ia601508.us.archive.org/27/items/VanGordersVanGorders191/VanGordersVanGorders19%5B1%5D.pdf>)

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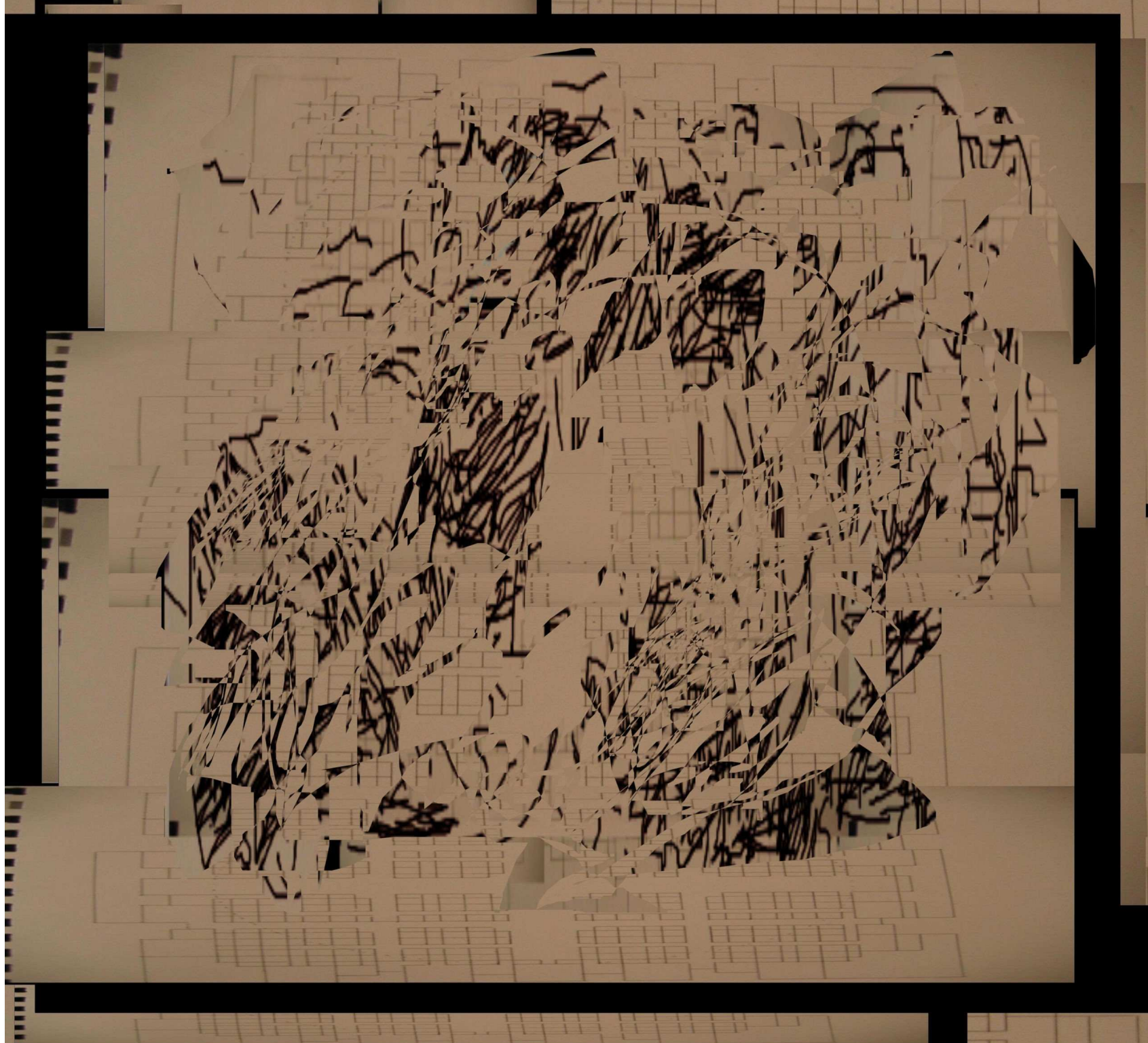
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[ils/MOrphicVideoDrawingJournalMayJune1](https://ia601501.us.archive.org/10/items/5ooDwgsVVG/5oo%20Dwgs%20VVG.pdf)

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<https://ia600308.us.archive.org/27/items/MOrphicArrowsCyberDrawingJournal1/MOrphicArrowsCyberDrawingJournal%5B1%5D.pdf> (<https://ia600308.us.archive.org/27/items/MOrphicArrowsCyberDrawingJournal1/MOrphicArrowsCyberDrawingJournal%5B1%5D.pdf>)

=*artist's state*



<https://ia601504.us.archive.org/21/items/MOrophicJournal3June20151/MOrophicJournal3June2015%5B1%5D.pdf> (<https://ia601504.us.archive.org/21/items/MOrophicJournal3June20151/MOrophicJournal3June2015%5B1%5D.pdf>)
<http://rhizome.org/discuss/view/209054/> (<http://rhizome.org/discuss/view/209054/>)

<https://ia601507.us.archive.org/34/items/PhilosophicalSketchbook/PhilosophicalSketchbook.pdf> (<https://ia601507.us.archive.org/34/items/PhilosophicalSketchbook/PhilosophicalSketchbook.pdf>)

<https://ia601500.us.archive.org/0/items/PatternBlock1/PatternBlock%5B1%5D.pdf> (<https://ia601500.us.archive.org/0/items/PatternBlock1/PatternBlock%5B1%5D.pdf>)

<https://ia600307.us.archive.org/28/items/TheRhizomeChallenge1/TheRhizomeChallenge%5B1%5D.pdf> (<https://ia600307.us.archive.org/28/items/TheRhizomeChallenge1/TheRhizomeChallenge%5B1%5D.pdf>)

<https://ia601501.us.archive.org/10/items/5ooDwgsVVG/5oo%20Dwgs%20VVG.pdf> (<https://ia601501.us.archive.org/10/items/5ooDwgsVVG/5oo%20Dwgs%20VVG.pdf>)
<https://archive.org/details/CyberDrawingAntiTableau> (<https://archive.org/details/CyberDrawingAntiTableau>)
<https://ia902607.us.archive.org/33/items/MorphologiesOfVerbalVisualSpaceCollective2/Morphologies%20of%20Verbal%20Visual%20Space%20Collective%202.pdf> (<https://ia902607.us.archive.org/33/items/MorphologiesOfVerbalVisualSpaceCollective2/Morphologies%20of%20Verbal%20Visual%20Space%20Collective%202.pdf>)

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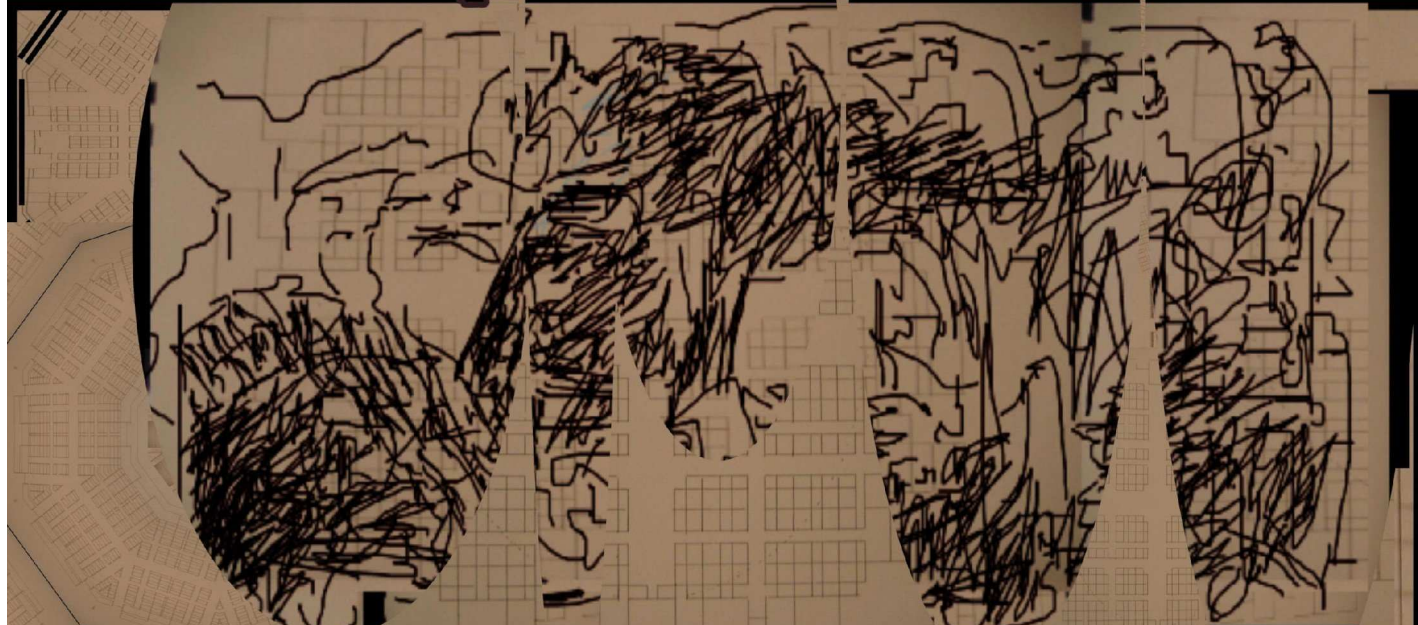
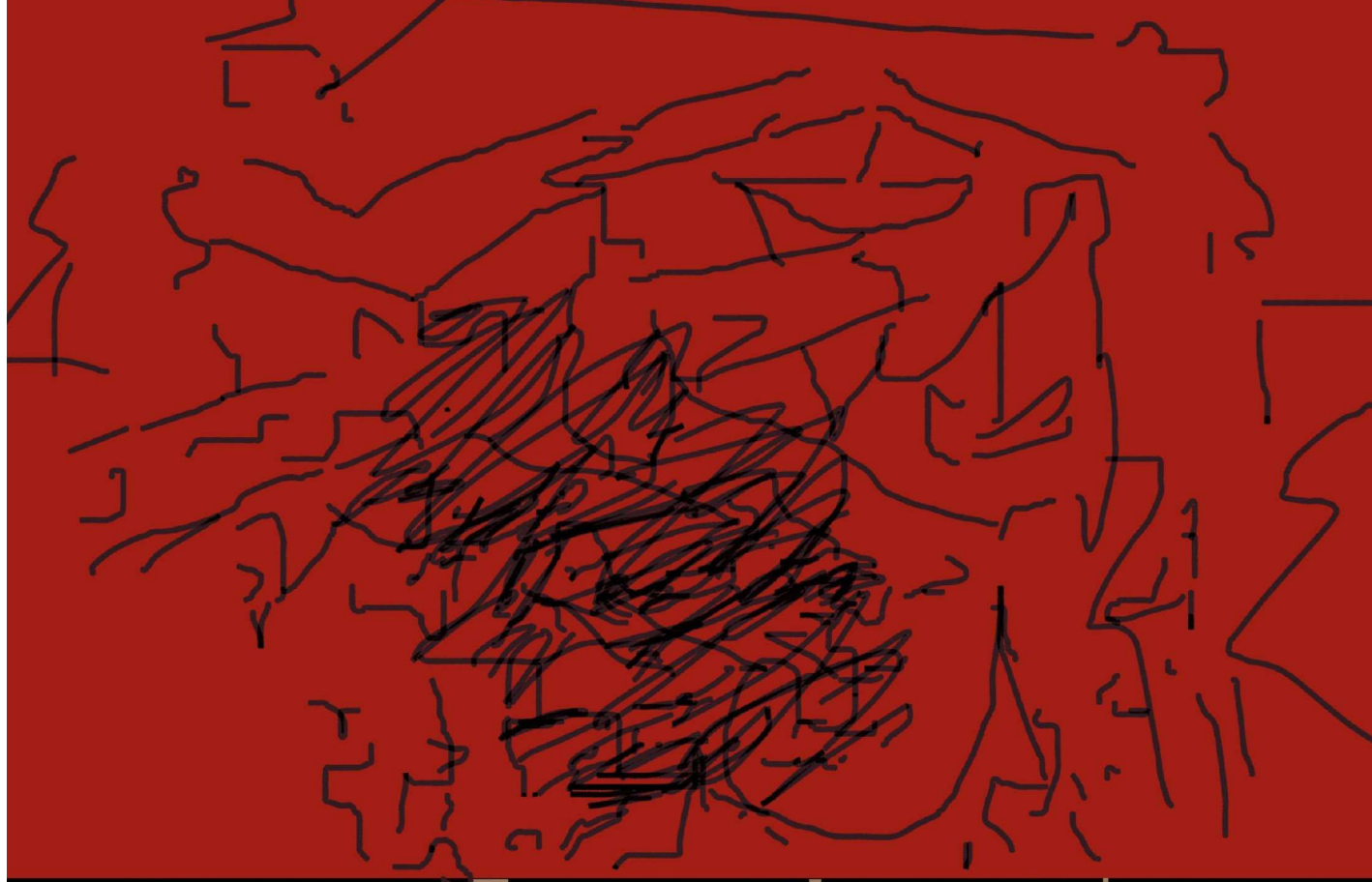
<https://ia600308.us.archive.org/28/items/VideoArtforArchitecturalInteriors1/VideoArtforArchitecturalInteriors%5B1%5D.pdf> (<https://ia600308.us.archive.org/28/items/VideoArtforArchitecturalInteriors1/VideoArtforArchitecturalInteriors%5B1%5D.pdf>)

<http://vanvngorder.blogspot.com/2015/06/that-is-degas-ghost-aghast-deus-ex.html> (<http://vanvngorder.blogspot.com/2015/06/that-is-degas-ghost-aghast-deus-ex.html>)
https://archive.org/details/DeusExMachina_201506 (https://archive.org/details/DeusExMachina_201506)
<http://vanvngorder.blogspot.com/2015/06/particular-synechdoche-para-erratum.html> (<http://vanvngorder.blogspot.com/2015/06/particular-synechdoche-para-erratum.html>)

<https://archive.org/details/SeptMOrphicJournalvol11> (<https://archive.org/details/SeptMOrphicJournalvol11>)
-relates Braques Journal as quoting Heraclitus towards my own intertextual analysis and drawing particularly from the moment of his (Braque) observing that in the machine age the hand becomes the extension of the machine.
<https://archive.org/details/Septvol2MOrphicJournal1> (<https://archive.org/details/Septvol2MOrphicJournal1>)
-is towards the theme of the drawing mark as a language particle which in the cyber loop accelerates and reveals new folds and dimensions.
<https://archive.org/details/August2015MOrphicJournalv21> (<https://archive.org/details/August2015MOrphicJournalv21>)
the idea is to relate the contemporary scholars site towards their work in which the archive is their living presence and interaction: I relate here towards Mieke Bal who stresses the performative aspect of language and with Tod Cronan who belongs to the cognitive sciences analytic.
<https://archive.org/details/MOrphicJournalAugustvol21> (<https://archive.org/details/MOrphicJournalAugustvol21>)
-this journal use the ramp and opening out topologies as mapping the concepts of trace and rhizome in their intersection.
<https://archive.org/details/AugustMOrphicJournal> (<https://archive.org/details/AugustMOrphicJournal>)
-throwing the target at the arrow is the theme here relating “morphological arrows”(topological thinking) to language conceived as a siting, a targeting. (see also the video listed under the video section titled “Throwing the Target at the Arrow”

<https://archive.org/details/M-OrphicJournalVol3July20015> (<https://archive.org/details/M-OrphicJournalVol3July20015>)

The questionability of context is examined by relating “deus ex machinae” to “deixis” as being alike categorically idexive away from the sense of flux properly belonging to motion and hence movement in mind and matter at their respective colloids.



<https://archive.org/details/JulyVol2MOrphicJournal1> (<https://archive.org/details/JulyVol2MOrphicJournal1>)
in particular this journal looks into the chords of luck chance fate and fortune which generate the the traditional
“Orphic” tradition as discovering primordial chaos to a new realization within conceptual availability to a kind of
equivalence within changes holding to the horizon of perception.

<https://archive.org/details/JulyMOrphicJournal> (<https://archive.org/details/JulyMOrphicJournal>)

The play within a labyrinth as a torus receives a translation as though rubbings had been made of the walls, and of the
experience projection of the pattern block as reflective of the labyrinthine gradients of material associations and
psychological colloids.

https://archive.org/details/DeusExMachina_201506 (https://archive.org/details/DeusExMachina_201506)

The idea of topological arrows are given a kind of cartoon entry into philosophy...

<https://archive.org/details/JuneMOrphicJournalvol31> (<https://archive.org/details/JuneMOrphicJournalvol31>)

The fragment like quality of my personal notes are assembled as generating their own shadows and reflections as
prestidigitators of the torus or object form of map.

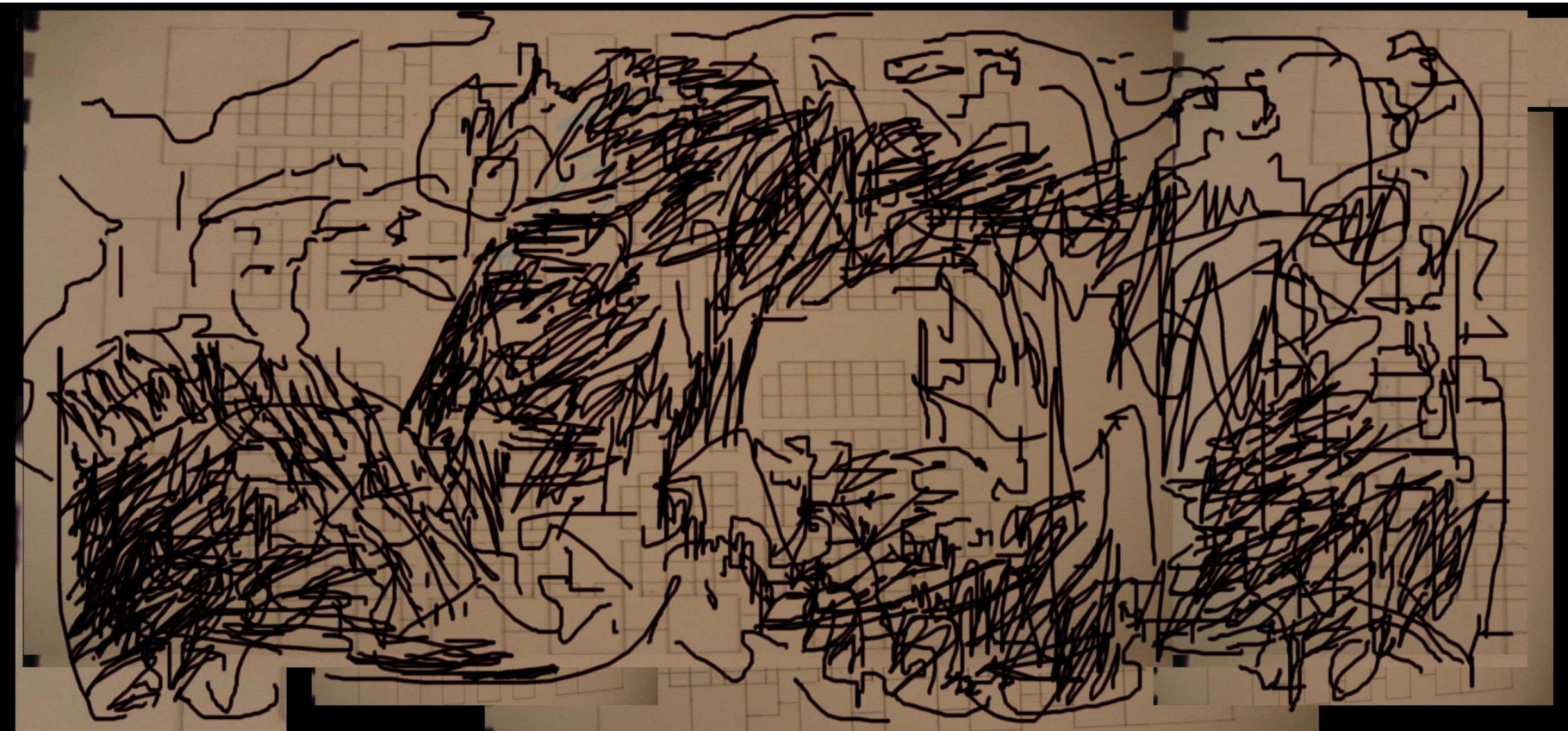
https://archive.org/details/MOrphicArrowsCyberDrawingJournal1_201505 (https://archive.org/details/MOrphicArrowsCyberDrawingJournal1_201505)

This journal discovers towards the limmable- the sense of corporality , the somatic within the semiotic which interrupts
the Romantic sense of immanence with a corresponding yet scale reversing personae that is the directive towards art and
particularly drawing as “limming”.. over the” sublime” conception of consciousness as a proposal in itself.

<https://archive.org/details/MOrphicJournal3June20151> (<https://archive.org/details/MOrphicJournal3June20151>)

In this journal I have played with the disposition of a mapping sensibility as if follows the cyber drawing morphology-
inside out and outside in, and arranging time to streaming with consequent adaptations of scale.

The roots of an osmotic sensibility as gradients of experience are the drawing intuition.



https://archive.org/details/DeusExMachina_201506 (https://archive.org/details/DeusExMachina_201506)

The idea of topological arrows are given a kind of cartoon entry into philosophy...

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The fragment like quality of my personal notes are assembled as generating their own shadows and reflections as prestidigitators of the torus or object form of map.

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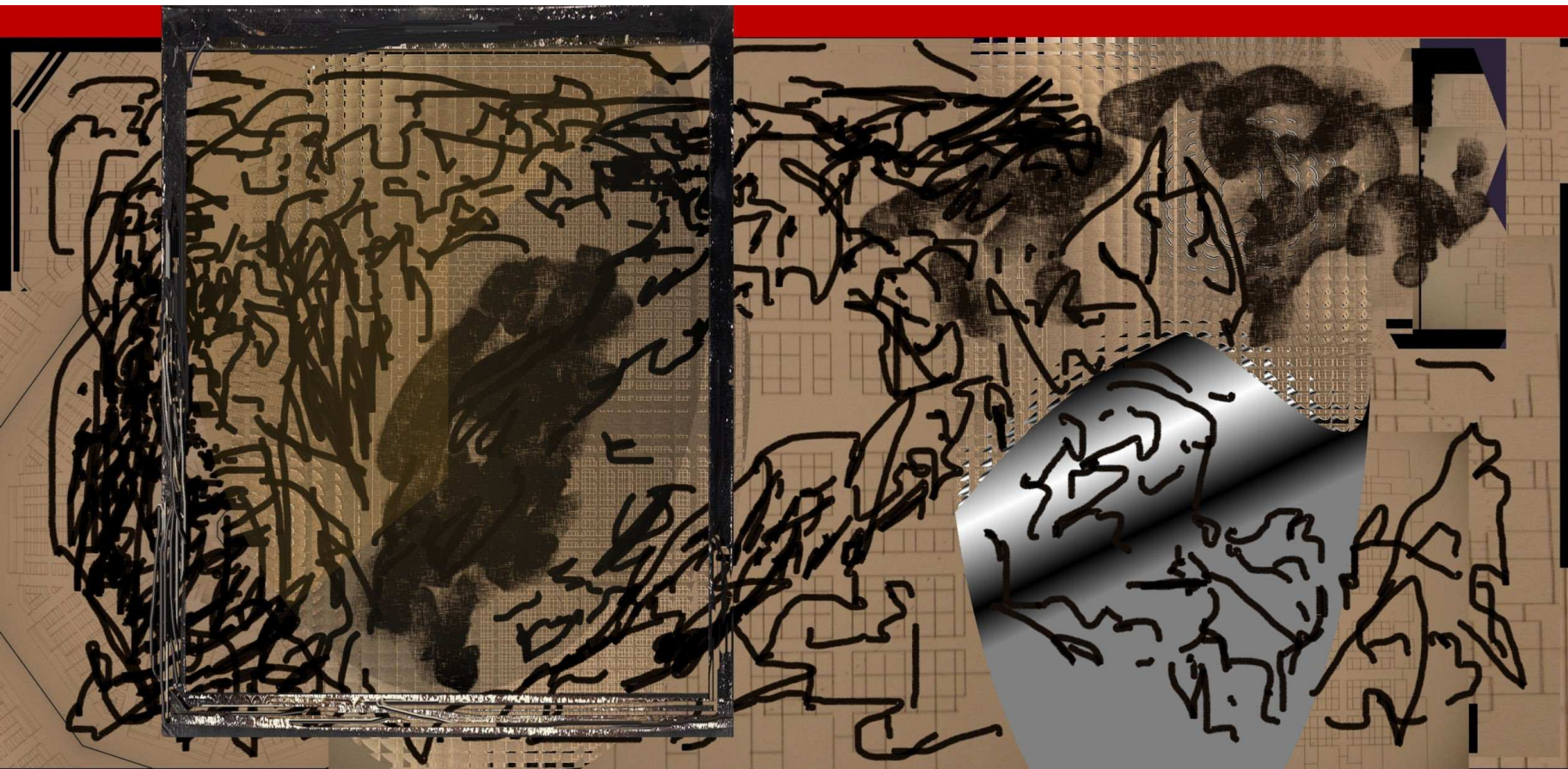
The roots of an osmotic sensibility as gradients of experience are the drawing intuition.

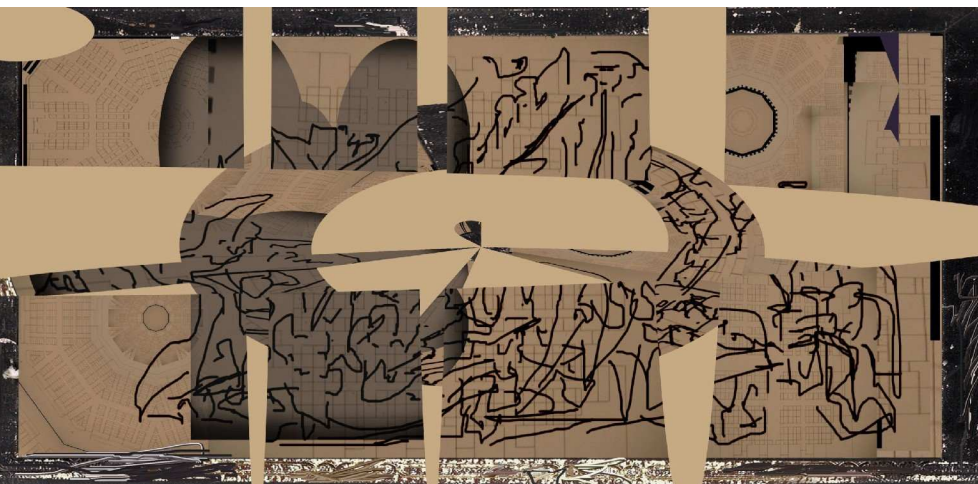
<https://archive.org/details/MOrphicVideoDrawingJournalMayJune1> (<https://archive.org/details/MOrphicVideoDrawingJournalMayJune1>)

The journal here follow in particular works interactively created towards the Archilovers zine in which the topography of ongoing projects serves as an environment I build into an a virtual level

<https://archive.org/details/MOrphicArrowsCyberDrawingJournal1> (<https://archive.org/details/MOrphicArrowsCyberDrawingJournal1>)

These works as cyberdrawing relate the motion sensor medium to the topography, the building up process of visual verbal language by which experience creates itself through the creative process of consciousness itself in which experience is read, and that reading projected towards all the potentials of creating the understanding of a globalism, a transdisciplinary rhetoric. I mark this relation of trace and rhizome to origins in the very word morphic to Orphism- the sense of Dionysian and Apollonian "bow and the lyre", the sense of an osmotic consciousness which allows to build "morphological arrows" which since Zeno's original paradox bring eras upon eras of conflux, genuine movement as opposed to indices, effectuating effect rather than affecting effect.





Videos

The following videos are support material for the M->Orphic Journal and provide a version of the print excavated from cyber drawing which hints at how the photo software media may in the future be influenced by the drawing capacity as an art ethos that will shape further its technical presentation of potential. In the past, each photo process has in addition to the claim towards photo objectivity been very influenced by the arts of the times. In the case of virtual art, that this influence should come within the very media is a new take on the idea of motion towards a subject and away from it ; as the “oscillation” or formal transpose of objective and subjective status . The motion now is more complex, osmotic, multilayered within visual gradient of material associations modified by the media as it in turn finds a new interperatoin of organic connection.

https://www.youtube.com/watch?v=VCR_HoSCptM (https://www.youtube.com/watch?v=VCR_HoSCptM)

throwing target at the arrow

The idea of morphological arrows as devolved between cruel theatre and anemic cinema of the moving target as a bloodless object is placed within the gradients of nominal form experienced as deterritorialized to the immersions of cyber space as a motion sensor drawing medium of morphological arrows beyond indices and diexis.

<https://www.youtube.com/watch?v=6avY8eKILrE> (<https://www.youtube.com/watch?v=6avY8eKILrE>)

A canonical series of motion sensor drawing of very complex layering and procedure at the sense of nexus or projection towards a direct pattern give a surprising sense of the whole composite as a radical, a formative mark parsed as synechdoche.

https://www.youtube.com/watch?v=Q_SLKZ47b84 (https://www.youtube.com/watch?v=Q_SLKZ47b84)

Artist's State

A map of verbal visual topography through a motion sensor drawing series.

Deus Ex Machina

<https://www.youtube.com/watch?v=SL0Ab5B2xyg> (<https://www.youtube.com/watch?v=SL0Ab5B2xyg>)

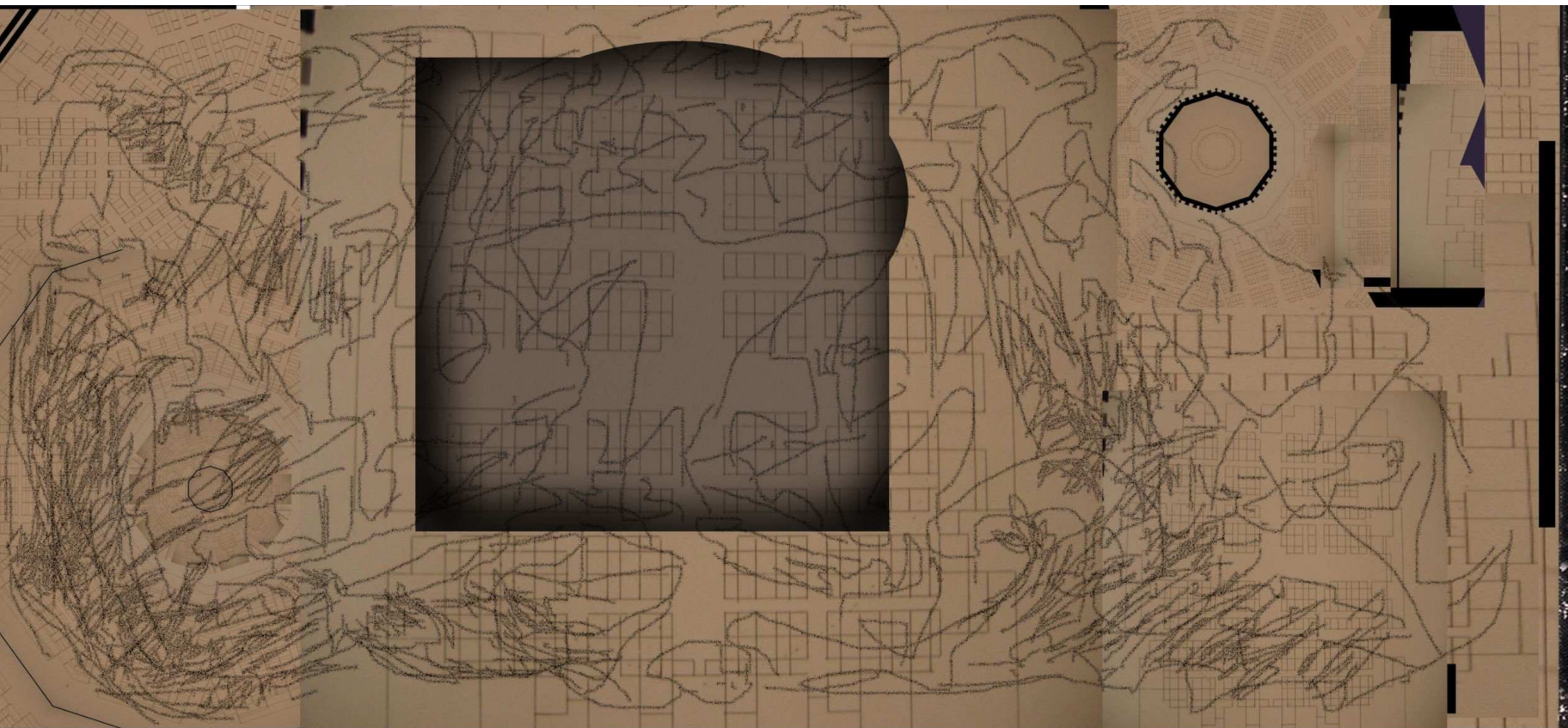
structure of morphological arrows as a torus leading to an internal labyrinth which in turn provides rubbings or chromatic reinforcement of drawing and relation between trace and rhizome

Motion Sensor Drawing

<https://www.youtube.com/watch?v=C1ecvowj8zE> (<https://www.youtube.com/watch?v=C1ecvowj8zE>)

A morphology of motion sensor drawing which links drawing tropes to tableau and environment as experiential folds, transgressions and contingencies linked here to a re-Vamping of Structuralism.

<http://youtu.be/zDG53ArshdQ> (<http://youtu.be/zDG53ArshdQ>)



Salamander Seance

I am creating an intertextual piece towards Anemic Cinema in which Duchamp sowed sight and sound as oscilating in the showing , sound per speed of the record and the visual wavering of the irregular targets in motion... that the sightless glean of vision and those without hearing are informed of sound both through the agency of spoken or written transcription: semeiotics, is embedded within his projects means- implicitly.

In my take on the technology I am the inventors inventor by shifting to the cyber loop, the same idea has a different topography , a different morphology- is morphogenic then to these specifics as they follow. The sound quotient in these works should be construed as contained to a metaphor within the drawings that indicates among the topological gradients a kind of medical imaging: ultra sound is the default insinuation.

Weak Theory Workout: my ideas of a topological gradient system within semeiotics

New Book Double Labyrinth

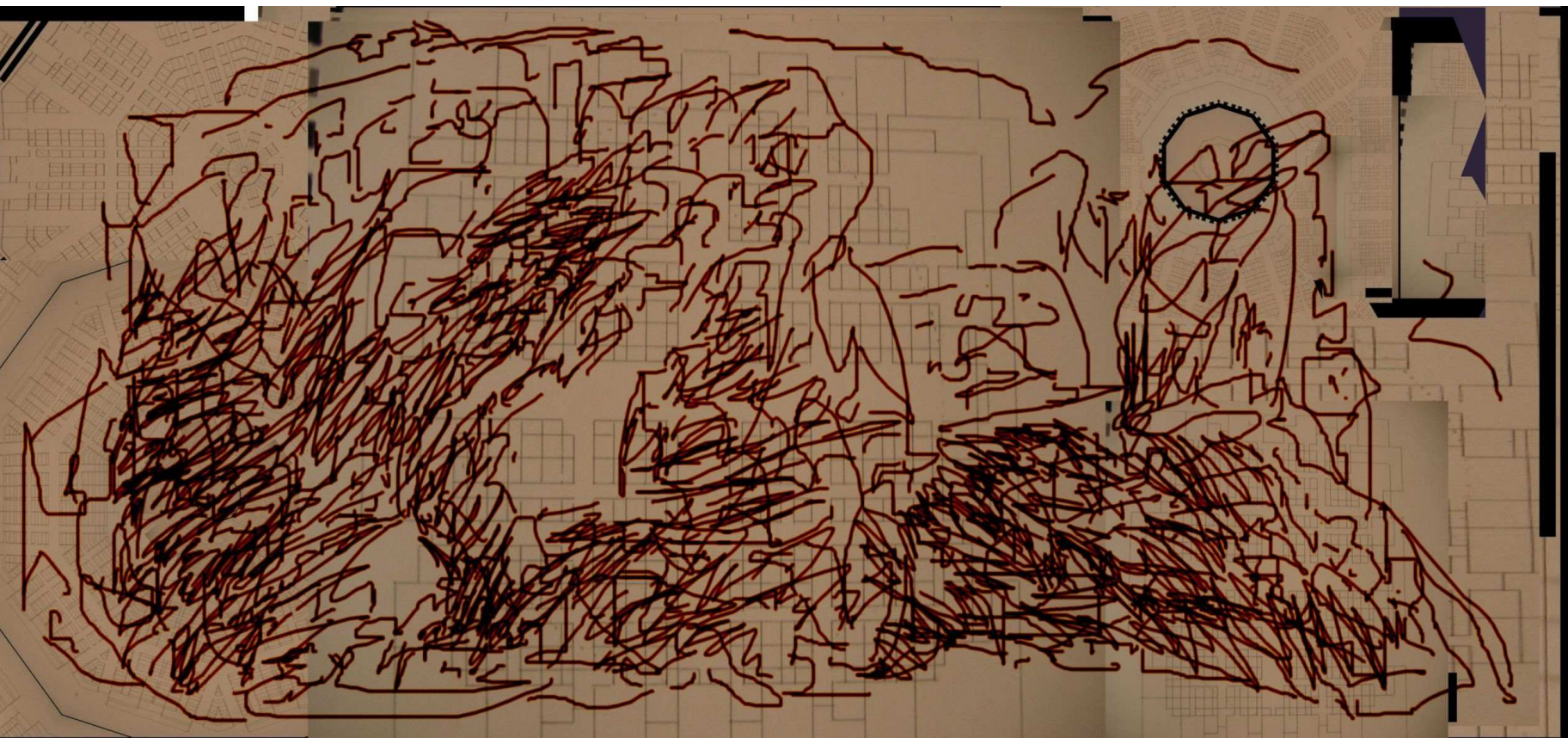
<https://ia601503.us.archive.org/35/items/DoubleLabyrinth1/DoubleLabyrinth%5B1%5D.pdf> (<https://ia601503.us.archive.org/35/items/DoubleLabyrinth1/DoubleLabyrinth%5B1%5D.pdf>)

<http://rhizome.:org/discuss/view/209115/> (<http://rhizome.org/discuss/view/209115/>)

New Video

<http://youtu.be/zDG53ArshdQ> (<http://youtu.be/zDG53ArshdQ>)

=*salamander seance*



Part 2: new works

Videos <https://youtu.be/qMJg6sJKiRs>
(<https://youtu.be/qMJg6sJKiRs>)

=Fragments Not Fragments

<https://youtu.be/PZYtaougSCQ> (<https://youtu.be/PZYtaougSCQ>)

=so (pattern

[https://www.youtube.](https://www.youtube.com/watch?v=k1v73GOpEec)

[com/watch?v=k1v73GOpEec](https://www.youtube.com/watch?v=k1v73GOpEec)

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<https://youtu.be/YxA3V8-Poi0> (<https://youtu.be/YxA3V8-Poi0>)

Up Along the Way : DiaZhome





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Mid Day And Night

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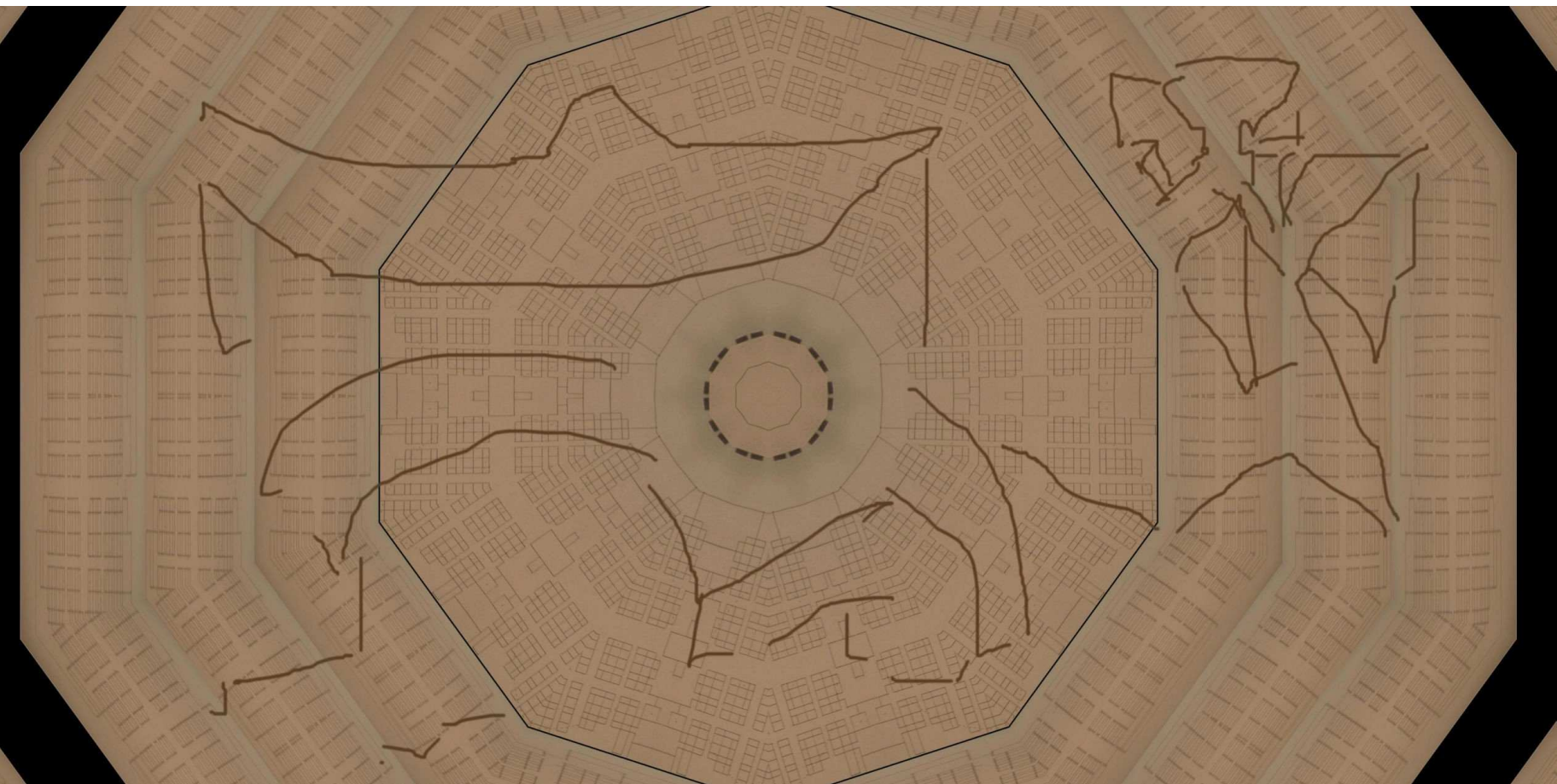
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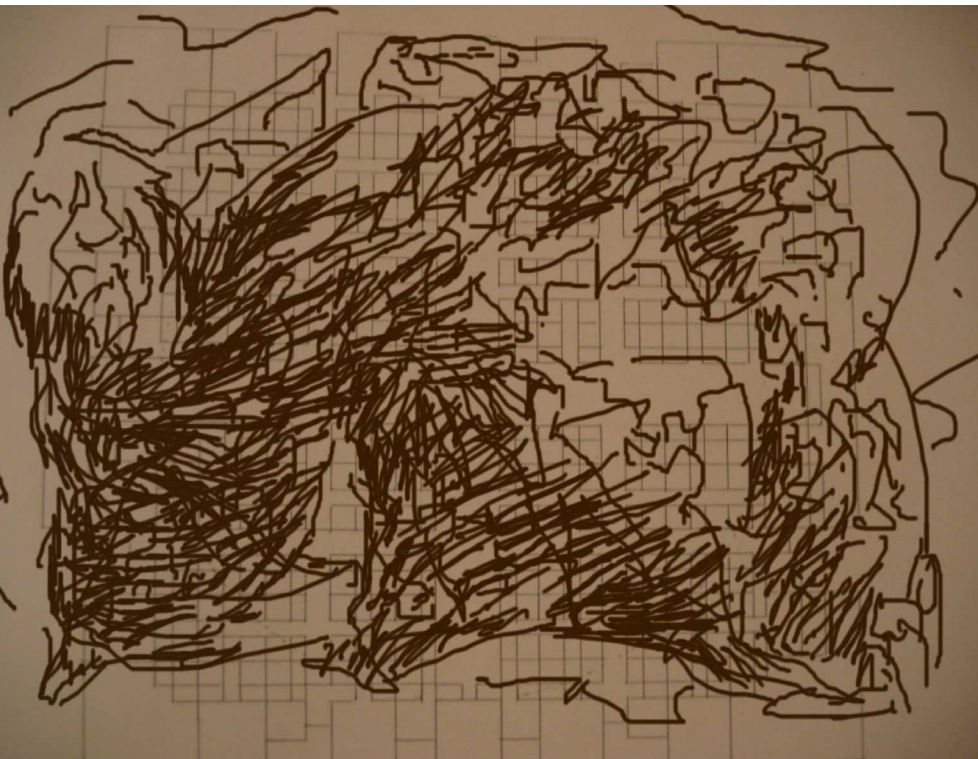
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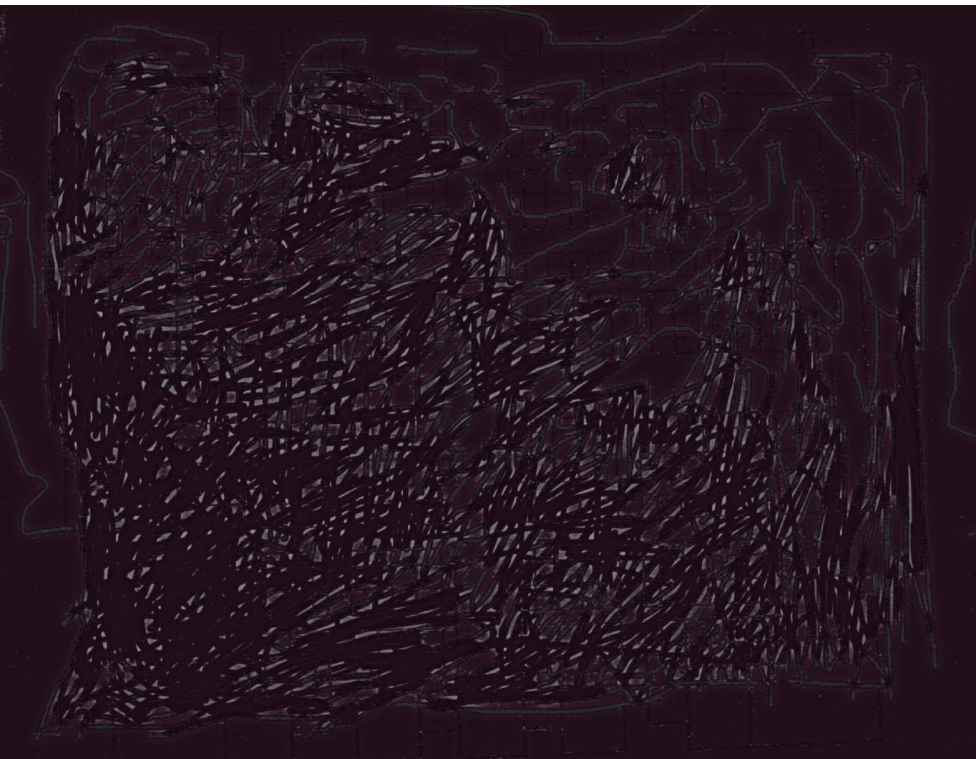
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